El Palacio

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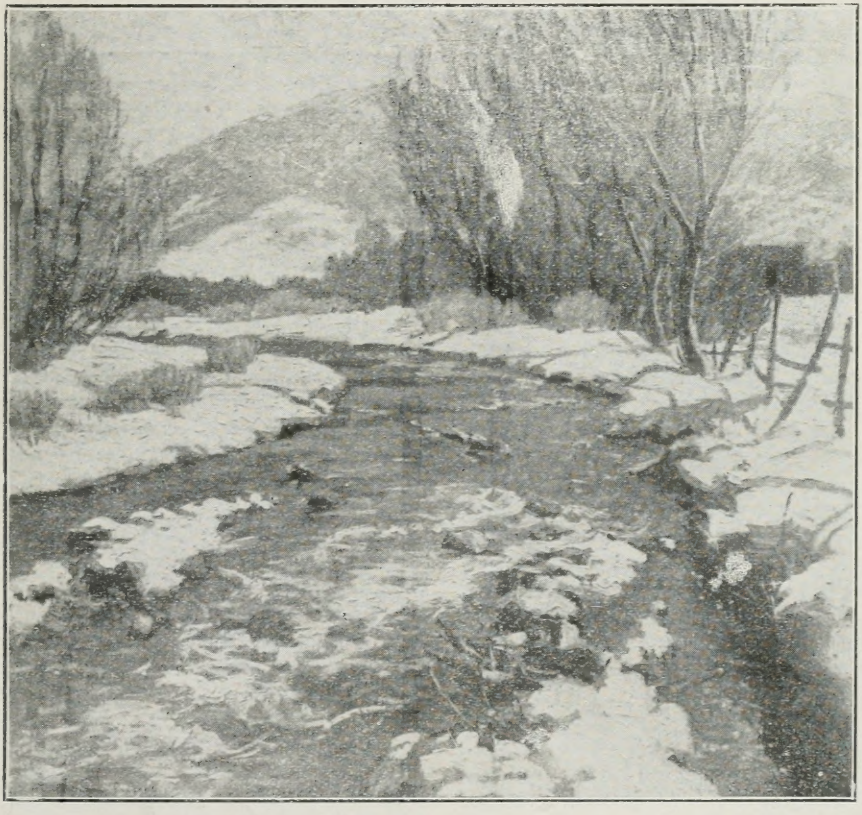


RIO DE SANTA FE IN WINTER

By Sheldon Parsons

HENDERSON'S PASTELS AT CHICAGO

Lena M. McCauley in the Chicago Evening Post

IT is not so difficult to please a poet who has a lively receptive imagination as it is to awaken the understanding of the layman dividing his time between an insistent demand of realities and the futile struggle to live a life of the spirit.

Yet the layman with some historic background, a taste for color and a constructive imagination can travel easily to the remote desert land of the Southwest near Santa Fe to rejoice in the budding spring and to dream in a golden twilight and yield to the magic spell of Indian ceremonial dances, of which there are fifteen well executed pastels in William Penhallow Henderson's exhibition at the Albert Roullier art galleries this week.

Mr. Sandburg has written the foreword to the catalog from the overflowing enthusiasm of his appreciation of these lovely little pictures, which, like the jewel weed and some other mysterious creations of a divine origin, become more and more beautiful and wonderful as the acquaintance with them increases.

Writes the poet:

"It is my guess that most anybody would enjoy the pastels of New Mexican subjects done by William Penhallow Henderson, even if they never heard Mr. Henderson talk about his years on years spent among the Indians, mountains, houses and sparse trees shown in the pictures.

"It is another guess of mine that Henderson did these pastels because the spirit of the inevitable sat on him. That is, he had to do 'em.

"He spent his best years mixing with the material here dealt with and was spiritually mortgaged to the still and living objects, the forms and gestures, colors and shadows, flickering their suggestions back of these projections. He pays them for what they gave him by a setting forth of fine human and cosmic implications that rise behind and out of the portrayed Indians, mountains, houses, sparse trees—and sometimes thin momentous blossoms—brief desert breaths of whispered blossoms. * *

"'The Squash and Turquoise Dance' isn't that a haunting title? The 'Snowbird Dance,' the 'Buffalo Dance,' the 'Eagle Dance,' the 'Spring Dance'—aren't they all haunting? If you had lived years among the Navajo, Tewa and Keresan people and they had given your life these dance figures and tints, and it was an ancient perfected thing that fathers and mothers of a thousand years had bred their feet to do till thought and feeling could go no farther in reductions to simple and telling action—wouldn't you say this might be a time and place where beauty would spring forth-and the emotion of surprise would hardly touch us as we looked on? Yes, the inevitable is over this work.

"Look 'em over. Take a second and third look. The more looks the further these sink in and multiply their human pull. Go to it. If they pass along to you as many memorable impressions as some of us get, then congratulations-and much luck amigo!

"They will last a long time. Barring fire and quake and the unforeseen, they will outlast the Woolworth and Wrigley buildings; they will be telling their haunting tales of vanished lovers of marvelous dances when our tallest bank buildings and our longest railroads are shrunken possessions of rust and dust.....I thank you.... And so, much luck, amigo.

Carl Sandburg."

Mr. Henderson has lived in New Mexico a number of years, first for the sake of the climate and then as time went on his enjoyment in certain phases of its beauty and its history tightened the coils of the fascination which a desert world

with its passing races is certain to possess. There are twenty-four pastels of places, many of New Mexico, and others from Spain, New Orleans, New York, and a poetic impression of "Wells Street Bridge —the Red Snow"—a "Wells street bridge" soon to be but a memory. The portrait studies are elusive and delicate, and in his fleeting glimpses are some little sketches as fine as any Whistler.

The Indian dances from the artists' points of view are historical presentments faithful in detail. Painstaking work, careful observation, historical research and long hours of waiting to find the right moment, lie back of the Indian dances.

In just a little while these, too, will be memories, while their records will remain.

The Indian dances include "Navajo Spring Dance," "Buffalo Dance at Tesuque," "Comanche Dances at San Ildefonso and Acoma," "Snake Dance at Walpi," "Eagle Dance at San Ildefonso," "Sunset Dance before the Rose," "Taos," "Comanche Dance, Santa Clara," "Harvest Dance," "Tablita Dance" and "Navajo Dance at Tesuque," "Dancers Waiting—The Winter Kiva, Cochiti," and "Ute Dance at Tesuque."

The Indians are clad in traditional costumes, and of these Mr. Henderson will tell the visitor if he meets him in the gallery.

GIFTS TO MUSEUM

Photostat of Holsinger Report.

Through the courtesy of the National Park Service of the Department of the Interior, the Library of the Museum and School of American Research has been presented with a photostat copy of the invaluable report of S. J. Holsinger, special agent of the General Land Office, in 1901, on the Chaco Canon, after an appeal by Director Edgar L. Hewett and the New Mexico Archaeological Society to preserve the magnificent ruins in the Chaco Canon from vandalism and destruction. The report is liberally illustrated with photographs and plats and is very painstaking in the details of the descriptions of the various ruins as they appeared twenty years ago. The report covers a hundred typewritten pages and was never printed.

Dictionary of Tarahumara Language.

"With compliments to the School of American Research," Jorge Griggs, the author, presents to the Museum and School Library a copy of his "Primer Diccionario de la Lengua Tarahumara," published at Chihuahua more than ten years ago. Because of the studies of Dr. E. L. Hewett among the Tarahumara a quarter of a century ago, and the relationship which appears to exist between the Tarahumara and the Pueblos, the dictionary is of great interest to students of Southwestern ethnology. It is probably the first dictionary of the Tarahumara language ever published. The dictionary is preceded by a historical, ethnological and linguistic sketch by the author.

ANTHROPOLOGY

Practical Value of Anthropology.

"Science" of February 18, prints as its leading article, the address of Albert Ernest Jenks of the University of Minnesota, as chairman of the Section on Anthropology of the American Association for the Advancement of Science. Its theme was "The Practical Value of Anthropology to Our Nation," and it sets forth that "of America's recognized problems those most unique, and most difficult to foresee in solution are anthropological at base. Because of these problems confronting America our anthropologists have the opportunity and the duty to our nation second to no other group of scientists. I put them first." Mr. Jenks takes up for discussion the immigration and the negro problems pointing out how anthropology holds the solution to both problems as it does to many other problems confronting legislators and statesmen in the Nation as a whole and in every state separately.

PAINTING AND SCULPTURE

American Academy in Rome.

"The American Magazine of Art" prints each month a news letter from the American Academy in Rome, in which the Archaeological Institute is so deeply interested and which is one of the sister schools of the School of American Research in Santa Fe. In the February letter, among many interesting items appears this: "We have more affiliated men than ever before. They occupy one big studio, which looks like a very busy architect's drafting room. There are two Scotchmen, a Harvard architect, a Boston Tech architect, a Yale architect and a Fellow of the Chicago Architectural Club who is also a Boston Tech graduate. They have many interesting drawings under way. I understand there are three or four more scholarship men headed for Rome and the Academy. The application for admission to the Academy from Affiliated Fellows is not confined to men, for a Miss Knox, who holds a fellowship in Painting from the Pennsylvania Academy of Fine Arts, is also anxious to be allowed full privileges." * * "Prof. Magoffin has been giving some interesting lectures in the Forum, and he has started a course in epigraphy. Prof. Magoffin, who has had a good deal to do with libraries and books, says that the books which Herriman left to the Academy cannot be bought today for less than $100,000, although, of course, Mr. Herriman did not originally pay anything like this for them. Many of the books are rare, and almost all of them are beautifully bound in leather. A Mr. John Grey, an American who lives in Rome, handed me a check of Lire 500 the other day for library purposes. Speaking of the library reminds me of the fact that a grand daughter of Alexander III of Russia, a refugee, is helping Prof. Van Buren for a time. We have arranged Monday as a day when people who are interested in the Academy or in the Fellows may go through the studios and have a simple cup of tea with the students and members of the staff. We all, students included, contribute toward the expenses. The teas seem to be a great success, judging from the members who come, rain or shine. On the anniversary of the Italian victory at the Piave, Prof. Magoffin, some of the students who were under arms during the war, and I marched behind the American flag in a procession which stretched from the Piazzia Venezia to the Piazzia del Popolo. Mr. George Armour has presented the Academy with an excellent bas-relief by Saint Gaudens of Mr. Frank Millet. The relief, I believe, will help in solving the problem of memorials to trustees—the size and treatment are both interesting." * * "We have taken two new classical Fellows into residence, Mr. Leon, Sheldon Fellow in Classics, Harvard University, and Mr. Rice, Fellow in Christian Archaeology of the Archaeological Institute of America." These notes by the director, Dr. Gorham P. Stevens, indicate how closely related in their activities are the schools in the Imperial City of Rome and in ancient Santa Fe.

Leon Kroll's Work.

The International Studio for February reproduces three typical paintings of Leon Kroll, who has painted and exhibited in Santa Fe. He is distinctly of the modern school and his art has won the highest distinctions in the east. Says the magazine:

"Mr. Leon Kroll is an American artist whose work shows a sincere reverence for Goya and Cezanne, combined with fresh and personal characteristics. If he had to be labelled, one might class him with the best of the Post-Impressionists, although some among them have a keener sense of design as a thing in itself than he has. He is at the same time original, and by no means a plagiarist. His art is natural and unforced and free. It falls into two groups, portraiture and landscape, with an occasion-

al adventure into the nude. On occasions there is a sign that he has not overlooked the best in Hals, but he is of our own day. All his portraits are very fine in feeling. Orstein at the Piano, for instance, which has been acquired by the Art Institute of Chicago, has a quality of emotion hard to describe, but evident to any one who has watched a serious and sensitive composer at work. Another notable portrait records a typical Russian of the Bolshevik type-a man of mystery and of unpractical ideas. He has painted his best landscapes in Spain, which seems to suit Kroll's personality better than America; his treatment of trees, is one of the most striking characteristics of his compositions, in which he seems to a certain extent to carry on what Cezanne, Van Gogh and Eugene Laermonns began. The emotion gathered by the sense of sight stirs him most, though his color and line show his musical nature as well. Of his portrait of American cities, one which he calls "Building New York" has already been reproduced in this magazine, while another striking example is the picture of the "North River Front, Chicago."

Southwestern Friends of Art.

"Seven cities in the great Southwest—El Paso, Santa Fe, Tucson, Phoenix, Albuquerque, San Diego and Los Angeles—are planning to form a Southwestern exhibition circuit and to show in each place four exhibitions during each season. In order to do this, each place is endeavoring to establish a circle of Friends of Art, composed of individuals who will contribute from $10 to $35 a year to pay the cost of the exhibitions and to supply a sufficient fund to make one purchase, at least, from each exhibition. San Diego has already assembled its circle of Friends, and from November 21st to December 21st, showed in its Fine Arts Gallery, Balboa Park, a loan exhibition of an exceedingly interesting character. It is hoped that arrangements will be made another season to show one of the American Federation of Art's traveling exhibitions on the entire circuit; besides exhibitions sent out by the California Art Club, the Taos Society of Artists and the work of some notable artist—a 'one man show.' Here is a stimulating example, both in interest and in patronage, set by the cities of the Great Southwest."—The American Magazine of Art.

For Statue of Cowboy.

The government of Uruguay has offered a prize of $60,000, so the Associated Press says, for the winning design of a statue of a "gaucho," or cowboy. It is to be erected in the principal plaza of Montevideo, for whose beautification the government is expending large sums of money. A second prize of $1200 and a third prize of $1,000, are also offered. The jury of awards is to consist of Dr. Elias Regules, Dr. Alejandro Gallinal, Manuel Flores, Francisco J. Ross, Carlos A. Arocena and two artists representing the Society of Architects and the Circle of Fine Arts of Montevideo, which being the capital city, naturally is considered the priceless heritage of all of the people of the country.

Japanese Wins Prize.

At the eleventh annual California Art Club Exhibition in the Los Angeles County Museum, the Mrs. G. O. Robinson Purchase Prize was awarded to the painting "The Afternoon" by S. Kotoku, a young Japanese painter who is a member of the California Art Club and the Laguna Beach Art Association. Mrs. Robinson donated the painting to the Museum.

SCHOOLS AND COLLEGES

Summer School in France.

The New York School of Fine and Applied Art announces for this summer a summer school of Architecture and Decoration in France as a branch of the New York School.

To Sipophe, the Gate of Heaven*

By John Peabody Harrington of the School of American Research.

Not to the tomb, but to the Womb
Moves on the pageant strange—
Swept on, yet deeming that the guide
Down to the great world's Womb they ride
The Womb of Change.

That Womb where start all things of heart
And all things else beside!
Unshadowed are the thoughts they wear,
And proud the visage that they
Lightly they ride.

To Sipophe where all things stay,
Rally and rearrange—
How lightly on the eternal tide
Down to the great world's Womb they ride,
The Womb of change!

—Art and Archaeology, February 1921

*Inspired by Julius Rolshoven's famous painting, "To the Land of Sipophe," first exhibited in the Museum of New Mexico.

IT IS WRITTEN

Political Zionism.

Dr. Albert T. Clay of Yale, one of the leading spirits in the Archaeological Institute, and who has repeatedly lectured at the Museum of New Mexico, contributes to the February Atlantic Monthly a dissertation on "Political Zionism." Dr. Clay scathingly denounces the movement.

Mesa Verde.

F. A. Wadleigh, a member of the Santa Fe Society of the Archaeological Institute, has had printed for the Denver & Rio Grande Railroad of which he is general passenger agent, an attractive little booklet descriptive of the pre-Spanish ruins of the Mesa Verde National Park in Southern Colorado. At the same time, he is distributing artistic duo-print reproductions of four of the finest photographs taken by George L. Beam in the Mesa Verde, the subjects being: "Cliff Palace" which was restored by Jesse Nusbaum then with the School of American Research in Santa Fe; "Sun Temple," excavated by Dr. J. Walter Fewkes, then a member of the managing board of the School of American Research; "Square Tower House" and "The Temple of the New Fire."

The Graphic Magazine.

To the desk of El Palacio comes "The Graphic Magazine" published at Harbor Springs, Mich., devoted to numismatics, curios and stamps. The leading article is by L. A. Cardwell who published a similar magazine at Las Cruces. It s entitled "Francisco Villa Turns Farmer" but is devoted mostly to the coinage and issue of paper money by Villa, who appears on the cover page as a Fenimore Cooper Indian, tomahawk in one hand and flint lock in the other. The magazine prints the old, old absurdity of an Ohio farmer planting corn of the mound builders and reaping a bountiful harvest from it. Here also appears the yarn of a woman picking up on the banks of the Potomac during the Civil War a "rare Spanish sixpence" dated 1744.

Los Angeles Museum Bulletin.

The Department of Fine and Applied Arts of the Los Angeles County Museum of History, Science and Art, maintained entirely from public funds, now prints its own illustrated bulletin which resembles "El Palacio" in size and make up. The latest number is given to a description of the "Colonial Exhibition" recently held, and to an exhibition of prints by John W. Winkler, Bertha Lum who specializes in wood block prints, and Frank Brangwyn. During the month of March another exhibition of prints will be held, it being the "Second International Print Makers' Exhibition." During February the attractions were exhibitions of paintings by Hovsep Pushman and William Ritschel.

Kihn Among the Blackfeet.

Wilfred H. Kihn, who spent last summer in Santa Fe, writes to Sheldon Parsons from Browning, Montana: "Planted in the far northwest again. Find the country and the people even more interesting than last year. Have had a most gorgeous and beautiful fall this year. It is what the Indians call 'Chinook.' There is something so grand, magnificent, beautiful, fascinating, luring, about the cold, sad, quiet stretch of the Rockies through here with the network of streams, glaciers and crystal lakes—there's no idea you can give of it, you just must see it—let it soak in through every bone of your body. Descriptions seem so hopeless, useless, stupid! These Blackfeet are a remarkable race, and the most fascinating people I have ever seen anywhere. There's something so lacking between what I can do and what I'd like to do for these fine people. It's merely the fascination that keeps one from throwing up the sponge. Mr. Reiss is somewhere in old Mexico this winter. * * I hope to reach Santa Fe early in the year. Should like to stay until late in the spring but hate like everything to leave this country and these people too, but am as anxious to be in the Southwest again." Both Kihn and Reiss exhibited at the Museum last summer.

Ufer at Philadelphia.

In writing of the annual exhibit of the Pennsylvania Academy of Art at Philadelphia, the art critic of the New York Times says: "Walter Ufer has one of the excellent paintings in Gallery F. He uses an almost new and already dangerously popular theme—the people and landscape of New Mexico. But he sees it with the eyes of a born painter. Sargent himself hardly could have bettered the play of light through the window giving on the picturesque street. And the interior environment, the figured wall paper kept so discreet in color and in tone, the gray floral band across the window shades, the strong, ringing purples and greens of the Indian costumes—everything is painted soberly and with a fine discrimination, but without the note of compromise." George Bellows' "My Studio," Leon Kroll's "The Visit," are two other paintings by men who have painted in Santa Fe and Taos, which are specially mentioned in the critique.

MUSEUMS AND GALLERIES

American Museum of Natural History.

The grants from public funds were sufficient last year to provide the half million dollars needed by the American Museum of Natural History in New York City, the appropriation of public funds exceeding those of the previous year by $150,000. This is the first time that it has been unnecessary for the trustees at the annual meeting to make up a deficit. The Museum was visited by 1,040,000 persons last year, although it is only one of several museums maintained by public funds in New York City. More than 88,000 pupils of the public schools attended the lectures in the Museum. Quite a number of expeditions were financed by the Museum. The department of anthropology continued excavations at the Aztec, New Mexico, ruin, sent a party into the Grand Gulch region of Utah to explore cliff dwellings, and began with the Bishop Museum of Honolulu, a joint investigation of racial problems in Hawaii. Says President Henry Fairfield Osborn in his annual report: "Early in 1920 the American Museum purchased, through the Archer I. Huntington fund, the pueblo ruin at Aztec, New Mexico, which it has been excavating for the last five years." It was announced at the annual meeting on February 7, at the home of Dr. Walter B. James in New York City, that "in due time this property as uncovered and partially restored by the museum will be presented to the United States to become a national monument and to be administered as a national park," thus giving New Mexico a third site similar to

those of Pecos and of Gran Quivera, already acquired by the Museum of New Mexico.

Curator at Honolulu.

Dr. Stanley C. Ball, professor of biology in the International Y. M. C. A. College at Springfield, Mass., has been appointed curator of collections at the Bishop Museum of Ethnology at Honolulu, Hawaii. Before sailing for Hawaii he will visit and study museums in Albany, New York, Philadelphia, Washington, Chicago, San Francisco and possibly Santa Fe.

Gifts to Cleveland Museum.

J. H. Wade has presented to the Cleveland Museum of Art two very beautiful paintings: "Mrs. Collyear as Leslie and her dead bird," by Sir Joshua Reynolds, and "La Sortie du Bain," by Mary Cassatt. He also added eleven important Japanese prints to a collection given by himself and Mrs. Wade to the Museum. Ralph King, another generous donor to the Museum, donated 182 etchings and lithographs to the print collection.

Hall of Sculpture for Chicago.

The old art building of the Worlds Columbian Exposition of 1893 in Chicago, is to be transformed into a Chicago Trocadero, or hall of sculpture to be maintained out of public funds. The fine old building served as the Field Columbian Museum which has now moved into new buildings on the Lake shore near the Chicago Institute, and as a community center.

SOCIETIES AND SCHOOLS

American Science Association.

The annual financial report of the American Association for the Advancement of Science shows receipts during the past year of $13,096.05 and expenditures of $10,272.56, the invested funds of the Association amounting to $125,273.59.

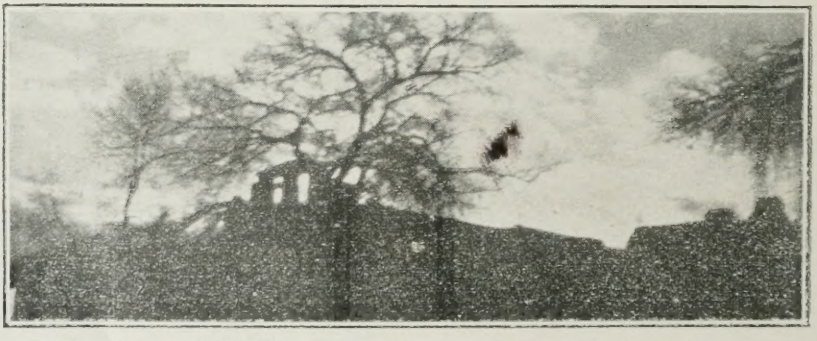
GRANTS, PRIZES AND MEDALS

Awarded Actonian Prize.

Dr. George Ellery Hale, director of the Mount Wilson Solar Observatory, has been awarded the Actonian prize by the Royal Institution of Great Britain in recognition of his work on solar phenomena.

Cuban Prizes Announced.

The Academia de Ciencias Medicas of Havana announces prizes for 1921 as follows: President Gutierrez prize, 400 pesos; Gordon prize, a gold medal. Papers must be sent to the secretary of the Academy before March 31, 1921.



The Laguna Bell Tower of the Museum of New Mexico at Sunset
Photograph by Guthrie Smith